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ABSTRACT

Children responded enthusiastically to a program that used Shoshoni poetry songs to teach some concepts about human languages in general. Twelve children (four Caucasian, eight Native American) in grades 1-3 and their parents met for four 1-hour sessions. The lessons focused on the sound, meaning, and word order of the Shoshoni language; Shoshoni poem songs; Shoshoni instruments; and American Indian rituals. Participants studied four specific Shoshoni poems: Furry Wolf, Our Pet Yampa Dog, My Creation, and What Our Mothers Have Prepared. Participants successfully compared the English and Shoshoni alphabets, learned the meanings of the four poetry songs, learned to sing and dance the songs, made drums and necklaces, and held an honor dance and give away for two children. The children readily learned Shoshoni pronunciation and particpated eagerly in the classes, as did many parents. For each poem, the project report includes the Shoshoni poetry, a free English translation, a text analysis, general comments, and the poetry with musical notation. Lesson plans for the four sessions include general goals, behavioral objectives, materials used, procedure, evaluation of the plan, comments on the materials, and a bibliography. The program is applicable to other languages and cultures. (SB)

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USING A NATIVE AMERICAN LANGUAGE AS A CLASSROOM TEACHING TOOL: TEACHING SHOSHONI POETRY

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Beverly Lorene Crum

A summary report of the practicum in instructional or curriculum improvement submitted to the faculty in partial fulfillment of the requirements for the degree of

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This Report for the

Master of Education Degree

by

Beverly Lorene Crum

has been approved

December 1980

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ABSTRACT

This paper is a description of an original program for teaching Shoshoni poetry in the native language. It also includes a description of the materials used in that program. The materials used are recorded in two parts.

First, the Shoshoni poetry. The following outline was used to record the poems.

A. poetry written in Shoshoni

B. a free English translation

C. text analysis

D. general comments

E. poetry with musical notation

Second, the lesson plans. Each lesson plan includes the following: general goals, specific behavioral objectives, materials used, procedure used, an evaluation of the lesson plan in terms of initial behavioral objectives, comments on materials used, footnotes, and a bibliography.

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CHAPTER I

INTRODUCTION

In the past several decades different Indian tribes in the United States have been using their native languages as part of the classroom curriculum.[1] Tribal languages used as teaching tools offer a number of valuable contributions to education. Because the majority of American people are of the Western European Culture, the formal educational experiences for most students have been from the view point of this group. This has led, in the writer's opinion, to a mind-dulling uniformity in education.[2] Classroom teachers should utilize materials from the literature and history of Native Americans, Afro-Americans, Asian Americans, Mexican Americans, and other ethnic minority groups.[3]

The oral tradition of Native Americans would allow students to look at different traditions of expression. For example, Shoshoni people sing their poetry. Not only do they sing their poetry they also dance to it. This paper is a description of a practicum in which the writer taught Shoshoni poetry to a group of children, along with materials designed by the writer for that practicum. The rationale for using Shoshoni poetry is that most children learn more readily when the material is musical, rhythmic and provided physical movement. The model presented in the practicum can be applied to any culture and its language.

Historical and Current Background:

An Overview

Geography--Where Shoshonis Live

Long before the arrival of White people, Shoshonean-speaking people lived in the Great Basin area of the western region of North America. In the 1800's, after conquest by Whites, the Shoshoni people were placed on restricted areas called reservations in the states of Nevada, Wyoming, Idaho, and Utah. One writer, Sven Liljebold, a linguist, who has worked for years with Northern Paiute language in Idaho, defined reservations as ". . . federal lands which they [native] received for tax-free use in compensation for other lands they ceded."[4]

Linguistics--Related Languages

Linguistically, the Shoshoni language is one part of a large language family. Dr. Wick Miller, a linguist who has worked with the Shoshoni language since 1965, stated:

> Shoshoni is a uto-aztecan language, a large and important language family that includes Northern Paiute, Ute, Serrano, Hopi, Papago, Yaqui, Tarahumara, Huichol, Aztec, and many other languages in Western America and Mexico. The languages most closely related to Shoshoni belong to the Numic branch of the Uto-Aztecan, and are found primarily in the Great Basin. There are three groups of Numic languages: Western Numic (Mono, Northern Paiute, Paviotso, Bannock), Central Numic Panamint, Shoshoni, Gosiute, Comanche), and Southern Numic (Kawaiisu, Chemehuevi, Southern Paiute, Ute).[5]

Reasons Why Native Languages Have Not Been Accepted as Classroom Teaching Tools

In the past, there were several reasons why native languages were not used for educational purposes, but the reasons were mainly centered in the following two:

The first is a historical reason. In the mid 1800s it became "fashionable" for whites who were moving into the western United States to study the native people they encountered. Among them was the explorer turned ethnographer-linguist, Wesley Powell. Along with Major G. W. Ingalls, he directed a federally funded survey of the Great Basin Area Indians (among these were the Shoshoni) in 1868 to 1880.[6] The languages of the Indian people were of particular interest because white people thought that knowledge of these languages would help them to establish the origin of the natives. Powell's own attitude colored what he wrote about the natives. Thinking them "savage" and "childish" Powell made recommendations to the U.S. Government that helped influence subsequent treatment of the natives. On education for Indian youth, Powell declared:

> It is unnecessary to mention the power which schools would have over rising generations of Indians. Next to teaching them to work, the most important thing is to teach them the English language. Into their own language there is woven so much mythology and sorcery that a new one is needed in order to aid them in advancing beyond their baneful superstitions. And the ideas and thoughts of civilized life cannot be communicated to them in their own language.[7]

In the many Indian boarding schools that sprung up soon afterward, Indian children were forbidden to speak their own languages and many who attempted to were physically punished. This also happened in day schools on reservations.

The second reason is a current one. This is the fact that some educators find native languages "too difficult." For example, this writer recently reviewed several papers written by studerts here at The University of Utah Social Work Department. These papers presented the types of idealized (exemplified models) educational

materials that the student-writers felt were best suited for American Indian students. What surprised this writer was the way the professor graded these papers. One student's paper (lesson plan) which presented an indepth comparative language study of English and Navajo phonology was graded low,(C); while another student's paper (also a lesson plan) which presented a reading list of "appropriate Indian materials" was graded high,(A). On the first paper the professor's written comment to the student-writer was "This is too difficult," This writer wondered to herself "Too difficult for whom? The children for whom it was intended or the professor who graded this paper?"

The first (historical) reason was a reflection of the prevailing attitude of an earlier period of time, which sadly, lingers on. The second (current) reason seems more pernicious (destructive) because it is harbored by some of today's educators. What these educators conveniently forget is that many Native American students had to learn English as a second language; and they did so with varying degrees of success.

Furthermore, these educators are preventing their students from studying languages that are altogether different from the usual related Indo-European languages which are taught in many U.S. schools. By doing this they are keeping students from a valuable learning experience.

Statement of the Problem

The assumption that Native languages are simple and limited is erroneous. One possible reason why this assumption exists is because most Anglo-Americans have never had an opportunity to study

Native languages. This is particularly true of Anglo-American children. The writer hopes that the use of the model curriculum (lesson plans) presented in this practicum will help correct this error.

Moreover, many teachers have problems in motivating students to learn and to use the English language effectively, especially reading and writing. This is shocking when one stops to consider that English is the only language that many of these students know.

Interestingly, an article appeared in Newsweek, December 8, 1975, intitled "Why Johnny Can't Write" by Herril Shiels.[8] One reader, Betty Park, replied in a later edition of Newsweek with the following letter:

> Nowhere in your article was it suggested that our young people's inability to express themselves in English has increased in direct proportion to the decline of foreign-language studies in American schools. Many of us who teach a foreign language, have been acutely aware of students' sensitivity to correct usage in English once they begin to compare their own language with another.[9]

By comparing and contrasting two languages, students are able to communicate more effectively. This is often apparent in their improved writing skills.

In addition, in a language class students learn some basic concepts of language universals. These refer to the basic components of all human languages: which include phonology (the sound system), semantics (the meaning of words), and syntax (combining words to form grammatically correct sentences). In this practicum, the writer had the students apply these concepts to the Shoshoni and English languages.

Purpose of Practicum

The purpose of this practicum was to help children develop some comprehension about human languages, in general. For example, children need to develop some idea of the validity of language terms. By this, the writer means that the Shoshoni word Kotokki is equal to the English word 'necklace'; and that the English word necklace is equal to the Shoshoni word 'kotokki.' Children need to understand that neither word is more valid than the other in identifying a cultural object. This also applies to the grammar of the two languages. The fact that Shoshoni speakers use the order subject-object-verb, and English speakers use subject-verb-object, does not indicate that one group thinks more "correctly" because of the word order difference. The writer believes that it is important that children develop comprehension about human languages for several reasons, but mainly, for the following three reasons:

First, most American children learn about ethnic minorities from viewing TV movies. But, sadly, TV movies often present viewers with stereotyped ideas and pictures of ethnic minorities, such as Native Americans.

Second, today in a shrinking world of air-space travel and rapid communications, children need to know and understand at an earlier age the lifestyles of other cultural groups.

Third, in the years to come, many children will travel widely as adults. U.S. schools should have a core classroom curriculum which would prepare its students to appreciate the cultural beliefs and practices of people the world over. By doing this,

schools would enable its students to adapt more readily to human diversity with less cultural shock.

Notes

[1]Jeanette Helen Price Martin, "Historical Background and Current Trends: An Overview," A Survey of the Current Study and Teaching of North American Indian Languages in the United States and Canada (Ph.D. dissertation, University of Utah, June 1974), pp. 21-36.

[2]James Laffey, Geary Laffey, and Anna Rose, "Social Cultural Bases," edited by Rose Lamb and Richard Arnold, Reading: Foundations and Instructional Strategies (Belmont, California: Wadsworth Publishing Company, 1976), pp. 60-91.

Writers of this article point out that:

> . . . critics claim that most programs give a distorted view of what American society is all about . . . the critics claim that many basal reading authors fail to recognize the pluralistic, multicultural nature of modern day American society. (p. 27)

One must conclude that authors who create most basal reading materials prepare these with Anglo children in mind: their lifestyles, their world views are the focus of attention in most of these educational materials.

[3]John Jarolimek, "Born Again Ethnics: Pluralism in Modern America," Social Education 43(3) (March 1979).

Writer Jarolimek is convinced that U.S. schools do not teach enough about the different cultural and ethnic groups that make up our nation. As a remedial effort, he offers five recommendations. Briefly, Jarolimek suggests that schools focus on immigration history, that teachers be provided with more information about minority groups, that we keep our own ethnicity in reasonable bonds, and that teachers become "better students of society" (p. 209).

[4]Sven S. Liljebold, "The Shoshoni," The Idaho Indians in Transition, 1805-1960 (Pocatello, Idaho: Idaho State University, 1972), p. 41.

[5]Wick R. Miller, Newe Natekwinappeh: Shoshoni Stories and Dictionary (Salt Lake City, Utah: University of Utah Press, June 1972), p. 3.

[6]Don D. Fowler and Catherine S. Fowlers, eds., Anthropology of the Numa: John Wesley Rowell's Manuscripts on the Numic Peoples of Western North America, 1868-1880 (Washington, D.C.: Smithsonian Institute Press, 1971), p. 23.

[7]Ibid., p. 118.

[8]Merril Shiels, "Why Johnny Can't Write," Newsweek (8 December 1975), pp. 58-65.

[9]Betty Parks, "Letters," Newsweek (29 December 1975), p. 4.

CHAPTER II

REVIEW OF RELEVANT LITERATURE

From its beginning, bilingual education has been viewed by many Native Americans as necessary to keep their tribal languages alive. In April, 1973, Indian leaders held their first National Indian Bilingual Educational Conference in Albuquerque, New Mexcico. In the keynote address, Robert E. Lewis, a native leader from the Zuni tribe, declared:

> Preserving the language comes first in bilingual education, for it helps preserve the culture. . . . Bilingual education, which includes both reading and writing in the home language, is needed to overcome the feeling of shame which the Indian has often felt about using his own language.[1]

Indian bilingual education first became a reality in several Navajo reservation schools in Arizona. Since then, several tribes have used their native languages as classroom teaching tools in elementary education.

A review of relevant literature will examine reports on the following tribal bilingual programs: Tewa of New Mexico, Shoshoni of Nevada, Natives of Alaska, and a Navajo program in Arizona. In particular, in this review, an attempt will be made to seek answers to the following questions: Are the native languages that are being taught needful tools for communication for the children involved? What types of lessons are taught? What are some of the

positive effects of Native bilingual programs? The conclusion of the review will include the recommendations that the writers have made.

Are the Native Languages That Are Being Taught Needful Tools for Communication for the Children?

In his book entitled, Bilingualism, writer Peter Hornby pointed out that "For a variety of indian populations throughout the country, the native Indian language has been retained and is sometimes used for within-group communication."[2] Generally speaking, what Hornby said is probably true for many Native American adults. However, many Native American children use their native language with different levels of ability. For example, in his report on the Tewa Bilingual Program in New Mexico, Randall Speirs stated:

> . . . it would be well to analyze the language abilities of the children. Indian children come to classrooms with one of the three levels of abilities on Tewa:
>
> 1. Speak and understand.
> 2. Understand, but do not speak.
> 3. Neither speak nor understand.
>
> These categories are not rigid and can shape into one another; e.g., a child in category two may actually be able to say things in the language, but does not do so customarily; and "understand" can obviously be a sliding scale . . . .[3]

Curtis Booth, a linguist, writing about a Shoshoni language program he helped teach at Fallon, Nevada, stated that "Not all of the children, and in some places none, are learning Shoshoni. Shoshoni is used, but most people are equally at home in English."[4] His report, entitled A Shoshoni Primer, is a description of his

work. Booth taught Shoshoni classes with the help of two native Shoshoni speakers.

Another writer, George Temp, wrote about eight bilingual programs for Alaskan natives, including Eskimo and Alents. His paper entitled, Final Evaluation Report for Alaska Native Education Board, Inc., 1973-1974. First Year of the Bilingual/Bicultural Program, is a single evaluation report of the eight programs. Temp noted:

> At the start of the program in the fall of 1973, about 35 percent of the children were classified as speaking a native language with ease . . . about 31 percent of the children used the English language most clearly. . . .[5]

Two writers, Lillian Vorih and Paul Rosier, wrote an article entitled, "Rock Point Community School: An Example of a Navajo-English Bilingual Elementary School Program." They noted, "At Rock Point Community School, 90 percent or more of the children enter school either monolingual Navajo or Navajo dominate."[6]

What Types of Lessons Are Taught?

In his report of the Tewa language program, Randall Speirs described the lessons that are taught to children in grades one through six.

The first grade children, Speirs explained, were taught spoken Tewa. These children learned to sing songs in the Tewa language. For example, the children sang "Good Morning to You," "Three Blind Mice," and "This is the Way You [comb your hair]," all translated from English into Tewa, "plus an analogous Tewa one."[7] The

children also used Tewa in their arithmetic class. They learned to count to one hundred, count objects, and to do simple addition and subtraction. The children learned about 120 commonly used nouns; this included names of animals, people, body parts, colors, greetings, and what a Tewa says at parting. In addition, the children also learned verbs that could be play acted. For example, they play acted entering, going, giving, passing an object, turning on a light.

The children were also taught the different Tewa verbal pronominal prefixes. Speirs notes:

> . . . verbal pronominal prefixes which indicate person and number (there are some 55 of these in Tewa, occurring in several groups which depend on whether the verb is transitive or intransitive, indicative or imperative, etc.; about 30 of the most commonly used ones were taught). . . .[8]

The teachers used two twenty-minute periods a day to teach spoken Tewa. The first grade class had two separate groups which met in the morning, and then combined for an afternoon class.

The second grade children had Tewa lessons which were similar to those taught to the first graders. However, the second graders were allowed only one twenty-minute period a day of Tewa instruction.

Speirs added that:

> For each of the three 3rd grade classes, one-half hour period per week of reading and writing in Tewa was used; plus counting to 100 and doing simple arithmetic problems in Tewa. The third graders completed most of the Tewa Reading Book, covering all of the consonants, vowels, and nasalization, but did not study tone. Besides reading, the children drilled in class on the recognition and writing of Tewa syllables.[9]

They also had to do weekly written assignments in Tewa.

The fourth grade children had Tewa lessons which were similar to those used by the third grade children. The fourth grade had two classes each of them meeting for a half hour per week.

The fifth grade children had Tewa lessons which were similar to those used by the fourth grade children; only they were required to write more assignments in Tewa. They also met for a half hour per week.

By the time Tewa students were in the sixth grade, they were expected to read with some amount of fluency in Tewa. Students were encouraged to read four stories from the Tewa tales. Tewa instruction ended after the sixth grade. It is interesting to note that Tewa language instruction decreased in the upper grades. For example, in the first grade, the children received two ninety-minute periods per day of Tewa language instruction, while in the sixth grade, the students received only two thirty-minute classes per week of Tewa.

Writing about his work with the Shoshoni Bilingual Program, Curtis Booth gave this explanation about the lessons he used,

> . . . the lessons were made to reflect the fact that people would attend classes in Shoshoni not primarily to learn to speak it fluently, but to become broadly acquainted with its form and structure.[10]

Booth included twenty lessons in his book. Eighteen of the lessons introduced a different aspect of the Shoshoni grammar. Two of the lessons (12 and 17) were stories used for reading and vocabulary exercises. These stories also served another purpose.

> The content of the lessons is not oriented toward conversational patterns, as in most second language programs, but toward the traditional culture of the Shoshoni. For this reason stories told by some of the tribal elders . . . have been introduced with translations into English, very early on in the lessons.[11]

The following is a brief summary of the twenty lessons Booth used:

Lesson 1. Words, both nouns and verbs.

Lesson 2. The plural suffice -nee.

Lesson 3. The words uten and uteen ('that' and 'those').

Lesson 4. The words kai and kea ('no' and 'yes').

Lesson 5. More nouns, animate and inanimate (kammu 'rabbit,' and kahni 'house,' etc.).

Lesson 6. Ne and en ('I' and 'you').

Lesson 7. Pronouns tammen and memmen, plurals inclusive 'we' and exclusive 'you.'

Lesson 8. Word order.

Lesson 9. Subject and object forms.

Lesson 10. Past tense.

Lesson 11. Postpositions.

Lesson 12. A reading exercise.

Lesson 13. Sentence building.

Lesson 14. Future tense.

Lesson 15. Possessive pronouns.

Lesson 16. H. questions.

Lesson 17. A reading exercise.

Lesson 18. Locatives.

Lesson 19. Numbers, 1 through 10.

Lesson 20. The use of suffixes -pai, -kanten, -naiten ('to have' and 'to make').

Booth and his Shoshoni language aides held classes twice a week.

Like the Shoshoni language program described by Booth, writer Temp pointed out that the Alaskan native language program also put a strong emphasis on knowledge of the traditional cultures of village people. Temp provided the reader with samples of the different kinds of questions the children were tested with at the end of the school year. The following are examples of some of the questions used: about present village culture,

> Tell me about the village.
> Where is this village?
> What do village people do?
> Tell me about the winter.
> Tell me about the summer.
> What foods do you like best?
> Tell me about the people in the village.
> Who is the chief?
> Who is the police officer?
> Who works with the mail?
> Who runs the store?
> Who else do you know who is helping to run the village?
> Tell me about the airplanes that come to the village.
> Who flies the airplanes?
> What do the airplanes bring?[12]

About past village culture: the older students were asked to describe the art forms of their particular villages, and to give some explanation of why their village was at its present site. Temp added that all of the children were also asked to name and describe local plants and animals, using their native language when possible. He stated that the children answered all questions and did quite well.

Writing about how instructors determined whether students

were able to read in their own languages, Temp continued:

> Reading skills in the Native languages were assessed directly with available materials printed in the local language. Since all children are beginners in the learning of reading of the native language, it is possible to use the same material for all ages of children. Anyway, in each language the available printed, literature is still very, very small; and in a sense, is represented almost entirely by the set of instructional and literary materials used in the schools by the bilingual instructors.

The two writers, Vorih and Rosier, who wrote the article on the Navajo Bilingual Program at Rock Point, did not provide the reader with samples of any lessons used by teachers who teach the Navajo language. But, interestingly, they explain how room arrangements accommodate the teaching program.

> From kindergarten through second grade, the classrooms are organized into language areas. A team of two teachers (with three teachers in kindergarten) are in the classroom. One teacher uses Navajo as the medium of instruction and all the communication is in Navajo: social conversation with students, calendar, alphabet picture words, and Navajo literacy. At the opposite end of the room another teacher uses English as the medium of instruction, and communication is in Enlgish. The children are at tables or desks in the center and are called to either end of the room in small groups. It doesn't take long for the children to learn the rules of the game. This side is Navajo, so they speak Navajo, that side is English, so they speak English.[14]

In grades three through six, students attend classes in which Navajo literature is taught, and also science in the Navajo language.

Interestingly, like the Tewa language instruction, Navajo language instruction also decreased with the upper grades: in kindergarten, the children received 70 percent instruction in Navajo; in grades one and two, the children received 50 percent instruction in Navajo; in grades three through six, the children received 25 percent

instruction in Navajo.

What Are Some of the Positive Effects of Native Bilingual Programs?

Most of the writers included an evaluation of their programs. The evaluations were done mainly through observations and interviews. In their evaluations, the writers point out the positive effects the bilingual programs has had on the children.

In his evaluation of the Tewa Program, Randall Speirs stated:

> . . . objectively, since grades 3 through 6 knew absolutely nothing about reading and writing Tewa, anything learned in this area is on the plus side of the ledger . . . . The fact that several 6th graders became fairly fluent readers of Tewa folk tales is worth noting . . . and a third grade teacher stated that her Tewa students were much more open about owning their identity and were openly willing to share their Tewa names--something she could not get them to do last year . . . the smaller children were often heard singing songs and repeating things they had learned in Tewa. . . . Some mothers told how the little ones were teaching their older siblings (beyond 6th grade) how to count in Tewa. All ages were eager to learn and sing the Tewa Christmas carols. A project involving reconstruction of a pueblo model was enthusiastically completed. There was freedom for the children to come into the Tewa classroom at odd hours and discuss things in the language with Mrs. Martinez and many did so. Dressing in Indian costumes for participation in programs was eagerly engaged in.[15]

In his evaluation of the Alaskan native bilingual programs, writer George Temp wrote, "The information collected supports the conclusion that the first year of operation was successful and warrants the continuance and extension of the program . . ,"[16] and to this, Temp added:

> . . . each student was asked: do you like learning (native language) and about our people? It is significant

> that 100 percent of the older children and 96 percent of the younger children answered 'yes.' This is strong evidence of student acceptance and enthusiasm for the bilingual/bicultural program . . . children gained in knowledge of the native language and culture. Staff recreation was passive to enthusiastic. . . . Community reaction (including parents) was supportive and strong.[17]

The two writers of the Navajo program, Vorih and Rosier, stated:

> The achievement results in Navajo cannot be compared on standardized tests since none exist; but one general measure of achievement is the difficulty of reading material for a given grade level. The most difficult Navajo material printed in terms of vocabulary and content, is the Navajo Historical Selections, which was printed in 1948. The booklets were transcriptions of taped interviews of potential Navajo leaders of that period and were designed for adult readers. In April of 1975, several third graders at Rock Point could read any of the selections proficiently. Although the children did not understand every word they read, any more than an Anglo third grader with an 11th grade reading level would understand every word of a high school or college textbook; the children's reading ability was far beyond the expectations of the teachers, the administrators, and the project personnel at the beginning of the project.[18]

The two writers made a distinction between the cognitive and affective domains. They explained:

> While the effects of the bilingual program in the cognitive domain can be measured by observation and by standardized tests, its effects in the affective domain are limited to observation. What is the self-image of Rock Point students? Obviously, no one can precisely describe what the self-image of a child is, but they can describe the behavior of children. It is assumed that behavior reflects self-image and that affective development is determined by how the child perceives himself. Children at Rock Point can be described as aggressive, active, and involved . . . this is in sharp contrast to the way Navajo children are often described. They are usually said to be "listless," "quiet," "standoffish," "passive," or "dull."[19]

The above review of the evaluative remarks made by the writers of the Tewa, Alaskan Native, and Navajo Programs indicates that bilingual programs are beneficial to native people.

Conclusion

Authors Speirs (Tewa Program), Booth (Shoshoni Program), and Temp (Alaskan Native Programs), each added recommendations for the improvement of their respective programs.

Randal Speirs' recommendations for the Tewa Program were as follows:

1. Find out how well the Tewa children know their language.
2. Separate the children into three learning tracks:
   a. The children who use Tewa as a necessary tool for communication would receive subject matter instruction in Tewa.
   b. The children who understand Tewa, but do not speak it would attend classes where they would have to speak Tewa.
   c. The children who did not speak nor understand Tewa would receive what Speirs called ". . . specially designed drill to teach them in the fundamentals of the language."[20]

Other suggestions made by Speirs are, an aide for each classroom, more time be given to teaching Tewa, and the use of creative activities that are culturally relevant. He explained ". . . these

activities could . . . . serve as a matrix for language use."[21]

Curtis Booth, in his recommendation for the Shoshoni program, is concerned with problems of orthography. As he taught students how to read and write in Shoshoni, Booth explained that:

> Two problems cropped up . . . the first concerns the glottal stop, which we have chosen to write /'/. It hears a low functional load in Shoshoni and its use varies widely from dialect to dialect, so its future as a letter is uncertain. The other problem is of a more serious nature and concerns the writing of the geminated forms of the stops /p, t, ts, k, kw/ intervocalically, as in kappai 'bed.' The sequence /pp/ in this environment is pronounced very much like the /p/ in English wiper, and there is a tendency on the part of those writing the language to write only one stop instead of two, probably because of interference from the English spelling system. Ungeminated /p/ becomes a voiced bilabial fricative intervocalically, so it can be seen that the difference between geminated and ungeminated stops is extremely important. Any future didactic work with the Shoshoni writing system will have to emphasize that fact.[22]

Temp's recommendations for improvement of Alaskan Native programs concerned the importance of teacher cooperation and the improvement of the curriculum presently in use. He suggested that both the Native and English speaking teachers cooperate more effectively to accomplish the goals of the program. They could, Temp pointed out, "outline a set of basic utterances and vocabulary development that both will emphasize during the selected weeks of the next academic year.[23]

Temp also suggested that the curriculum in use at the present time be expanded:

> If this is not done, then, children in the program for two or more years may become tired of the repetition of concepts and knowledge that they have already studied in some detail and already know in substantial amount.[24]

and, as a final recommendation, he added:

> . . . the Alaska Native Education Board must continue the present program and attempt to satisfy the demands for additional programs in other communities to the best of its ability. This means continued efforts to secure funds and personnel in the months ahead.[25]

Although the review of relevant literature about bilingual programs covers only specific tribal groups, I believe they provide the reader with a wealth of information about tribal programs, in general. While evaluative remarks and final recommendations of writers Speirs, Booth, Temp, Vorih, and Rosier were directed at specific programs, they could serve as sound guidelines for those readers who plan to start, or work with, native bilingual programs in the future.

Notes

[1]Jeanette Helen Price Martin, A Survey of the Current Study and Teaching of North American Indian Languages in the United States and Canada (Ph.D. dissertation, University of Utah, June 1974), p. 23.

[2]Peter A. Hornby, Bilingualism: Psychological, Social, and Educational Implications (Plattsburgh, New York: Academic Press, Inc., 1977), p. 2.

[3]Randall H. Speirs, Report on Tewa Portion of Trilingual Program at San Juan Elementary School, 1971-1972 (Washington, D.C.: Office of Education, United States Department of Health, Education, and Welfare, 1972), p. 10.

[4]Curtis, G. Booth, A Shoshoni Primer (Master's thesis, University of Utah, 1972), p. 1.

[5]George E. Temp, Final Evaluation Report for Alaska Native Education Board, Inc., 1973-1974, First Year of the Bilingual/Bicultural Program (Anchorage, Alaska: Alaska Native Education Board, Inc., June 1974), p. 18.

[6]Lillian Vorih and Paul Rosier, "Rock Point Community School: An Example of a Navajo-English Bilingual Elementary School Program," TESOL Quarterly 12(3) (1978):263.

[7]Speirs, p. 1.

[8]Ibid., p. 1.

[9]Ibid., p. 2.

[10]Booth, p. 6.

[11]Ibid., p. 7.

[12]Temp, p. 14.

[13]Ibid., p. 19.

[14]Vorih and Rosier, p. 263.

[15]Speirs, pp. 4-5.

[16]Temp, p. 1.

[17]Ibid., pp. 20-21.

[18]Vorih and Rosier, p. 267.

[19]Ibid., pp. 267-268.

[20]Speirs, p. 4.

[21]Ibid., p. 8.

[22]Booth, p. 5.

[23]Temp, p. 19.

[24]Ibid., p. 17.

[25]Ibid., p. 21

CHAPTER III

PRACTICUM DESIGN AND PROCEDURE

The material used to teach Shoshoni poetry songs to children is divided into two parts. Part One contains the Shoshoni poetry songs. Part Two contains the lesson plans the writer developed to teach these poetry songs to children. But, first, a word about the children who participated in the program.

Participants

There were twelve children, eight girls and four boys, and their parents, who participated in the Shoshoni poetry songs program. The children were in the first, second, and third grades in school. Their ages ranged from six to nine years. We met on four consecutive Saturdays. The time spent in class was approximately one hour per session. The classes were held in the Junior Science Academy at the Utah Museum of Natural History, The University of Utah.

Of the twelve children who took part in the program, four were Caucasians and eight were Native Americans. Three of the latter group were Shoshonis, or at least one-half Shoshoni. For example, the mother of two sisters is a Navajo and the father, a Shoshoni. The father of one boy is a Mexcian-American and the mother is Shoshoni. All three children have one parent who speaks Shoshoni.

The aunt of the boy and a parent of the two sisters informed the writer that the three children do understand some Shoshoni. They are also able to say some words in it.

These children have also heard the Shoshoni poetry songs sung at Fandangos in different Shoshoni communities. The two girls have taken part in the round dances. For these three Shoshoni children, hearing the poetry songs sung was not a new experience, but learning to sing them in a classroom setting was.

Part One: The Poetry Songs

The Shoshoni people have a strong oral tradition. There is very little written material in the Shoshoni language. Dr. Wick R. Miller, a professor of linguistics at The University of Utah, has studied the language for a number of years. He has also published a dictionary in Shoshoni. However, in this study of Shoshoni poetry songs, there was no resource material available. The author wrote down the poetry songs in Shoshoni after listening to "live" Shoshoni singers and listening to tapes recorded at native dances. These were later translated into English. The author did a word-for-word analysis of the Shoshoni words used in the poetry songs.

The author also offers general comments about Shoshoni poetry songs, public attitudes toward poet-singers, the names of the different poet-singers from whom the poetry songs were collected, the date and the place where the author heard these poetry songs sung.

Pia Isa (1)

Pia Isam (2) pentsi (3),

pennan (4) kwasin (5) katsunka (6),

u (7) piyaa (8) tekki (9),

piyaa (8) tekki (9),

piyaa (8) ttua (10) nooten (11).

Furry Wolf

Furry Wolf,
on his tail he carries him away,
carries him away,
carries him away,
upon his tail he carries the child away.

Linguistic Analysis

1. Pia "big"; Isa "wolf" (canis lupis).

2. Pia Isam possessive form of wolf with the suffix -n (It becomes -m before a following labial consonant. In this case, the following consonant is the bilabial voiceless stop p).

3. Pentsi. This word has two meanings: pehe "fur" and the suffix -ttsi. Pehettsi is the nonpoetic form, it has the hard consonant form /tts/; while pentsi, the poetic form, has the nasalized from /nts/. Pentsi also means "his" with the suffix -ttsi in its nasalized form /nts/.

4. Pennan "his" third person singular possessive pronoun.

5. kwasin "tail" with suffix -n denotes possessive case (tail's).

6. katsunka "end" and postposition -ka meaning "on, at."

7. U "him" third person singular object pronoun. "Him" refers to ttua "the child."

8. Piyaa "to carry on the back." Pi- "with the back" and yaa- "to hold." Piyaa "to carry on the back" refers to a single person or object. The plural from is pihima "To carry more than one on the back."

9. Tekki "to place."

10. ttua "The child," with a hard consonant /tt/.

11. Nooten "The act of carrying." noo- "to carry or haul on the back" with the tense aspect suffix -ten denoting continuous action.

Comments

Generally speaking, Shoshoni social poetry-songs are not considered the private property of any particular people, but rather, they are handed down from one generation to the next through the oral tradition. Taking note of this attitude of anonymity, one author, John Bierhort, points out that Native American poetry is usually attributed, not to an individual, but to his culture.[1] However, some tribal members believe that religious poetry-songs used in healing ceremonies are the private property of the specific puhakanten "medicine man, or woman." Often the puhakanten does not sing, but has another person do this for him, or her. The writer has added ". . . him or her" because in Shoshoni society, both men and women may become puhakanten "medicine man or woman." When this happens, the woman is equal to the man in social standing and has as much influence in the community.

Among the Shoshoni, individuals who were gifted composers of poetry-songs were looked on as being special. And this attitude of respect has continued to the present time.

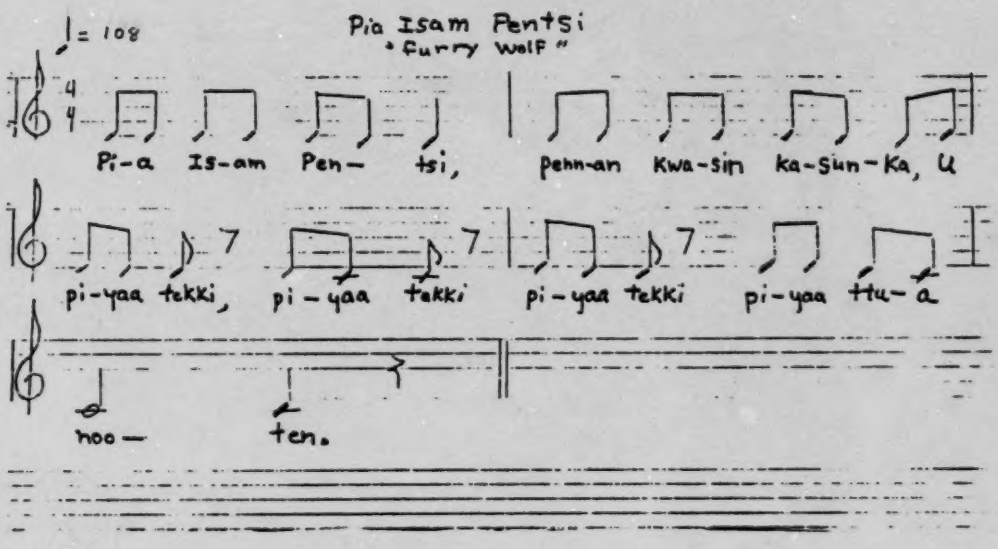
The poem, Pia Isa, was collected from the following people: Millard Dick, Shoshoni man, from Elko, Nevada, sang this song in Owyhee, Nevada, on January 1972; and Art Cavanugh, Shoshoni-Paiute

man, from McDermitt, Nevada, sang it at Battle Mountain, Nevada, on August 27, 1975.

In Shoshoni mythology, Pia Isa "Wolf", and Itsappe "Coyote" are nanappapi "brothers." In stories, Wolf, Coyote's older brother behaved himself properly most of the time. On the other hand, Coyote often tricked others to get what he wanted. The writer has often heard Shoshoni parents say to a naughty child " . . . kai en tenankanku Itsappe en Kwasi pinookanto'i!" (If you don't behave yourself, Coyote will carry you off on his tail!) Interestingly, this poem has Wolf, and not Coyote, carrying the child off on his tail.

The suffix -ttsi is referred to as a diminutive suffix.[2] However, Shoshoni speakers commonly use this suffix for special emphasis denoting endearment, high esteem, reverence, as well as the notion of smallness. In Shoshoni poetry, it seems that the suffix -ttsi is used as a type of metaphorical device. The writer's opinion is based on the following: Shoshoni people have a warm attachment to nature. For example, the Shoshoni word sokopin means "earth-mother."[3] Out of this warm attachment to nature, comes a metaphorical way of communicating. Most Shoshoni poems are about nature, they give a detailed description of what the poet observes in nature, and they express the poet's warm feelings about it. The use of the suffix -ttsi is one way for Shoshoni poets to express this warm attitude. However, it does not mean that the use of the suffix -ttsi makes the word pentsi translate to mean "Dear little fur." The warm attitude is more general and directed toward nature at large. The poet is also expressing a shared attitude of the whole group.

Pia Isam Pentsi

"Furry Wolf"

♩= 108
Pia Isam Pentsi
"Furry Wolf"
Pi-a Is-am Pen- tsi, pehn-an Kwa-sin ka-Sun-Ka, U
pi-yaa tekki, pi-yaa tekki pi-yaa tekki pi-yaa Hu-a
hoo- ten.

Furry Wolf,
on his tail
he carries him away
carries him away,
carries him away.
Upon his tail
he carries the child away.

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Tammen (1) Yampa (2) Sateettsi (3)

Tammen (1) Yampa (2) sateettsi (3),

okwaimanti (4) puiwenekkinna (5)

yampa (2) tai (6),

yampa tai,

yampa tai.

Yampa tai,

yampa tai,

yampa tai.

Our Pet Yampa Dog

Our pet yampa dog,
he stands gazing toward the river.
Friend of the yampa,
Friend of the yampa,
Friend of the yampa.

Friend of the yampa,
Friend of the yampa,
Friend of the yampa.

Linguistic Analysis

1. Tammen "our," first person plural inclusive possessive pronoun.

2. Yampa. This is the name of a root food; its botanical name is Perideridia Gairdneri (Garum Gairdneri).[4] Otherwise, it is referred to as "common yampa,"[5] "wild caraway,"[6] ". . . wild carrot, Queen Anne's Lace, trail potatoe."[7]

3. Satee "dog" and -ttsi suffix (see comment section on -ttsi suffix, Furry Wolf).

4. okwaimanti "toward the river or flowing water." okwai "river" and the postposition -manten in its objective form (manti), meaning "toward."

5. Puiwenekkinna "To stand gazing." This word can be broken up into three parts: pui- "look, see"; -wene- "stand"; and the tense aspect suffix -kkinna, meaning continuous action.

6. Tai "friend." Another dialect form is te'i, sometimes pronounced without the glottal, tei.

Comments

This poem was collected from the following people: Earl Dean Harney, Shoshoni-Paiute, sang this song in Owyhee, Nevada on January 1972. Millard Dick, Shoshoni, sang a different version of this song in Owyhee, Nevada on January 1972.

Basin Area Natives were not the only people who ate yampa. Shoshonis in Wyoming and other areas also used it for food and called it by the same name.[8] Another writer, H. D. Harrington, who published a book on edible plant life of the Rocky Mountain region, included yampa in his inventory of plants. He also passed on this short account of an interesting event concerning yampa,

> The plant is abundant only in local areas, as for example, in the drainage valley of the Yampa River in Northwestern Colorado . . . the plant gave its name to the whole valley, the river that flows through it, and the town of Yampa . . . when several names were considered for the proposed new state, the name "Yampa" ran close competition with the final selection "Colorado."[9]

Growing on the hillsides, the yampa plants can be identified by their small, white dainty flowers and feather-like leaves which grow on top of long, thin stalks. Yampa can grow to about four feet in height.[10] In the higher elevations of the Duck Valley Indian Reservation in Owyhee, Nevada, there are two types of yampa. They also mature at different periods during the warm season. The yampa

plant with the single root is ready to harvest around the last week in June and the first week of July; and wawahayampa "twin yampa" is ready for harvest around the last week of July and the first week of August. As the name implies, this plant has two roots; hence, the name wawaha "twin."[11]

Yampa has a sweet, nut-like flavor and it is often eaten raw. It can also be boiled, ground into meal, and made into pudding.[12] Years back, Shoshoni people dried and stored these and other edible roots away for winter use. And because harvesting yampa and other plant foods was such an important part of their nomadic lifestyle, Shoshoni poet-singers often made references to yampa in thier poetry. Like poets of other cultures, Shoshoni poets found inspiration for their poems from everyday happenings.

Nean (1) Temapaia (2)

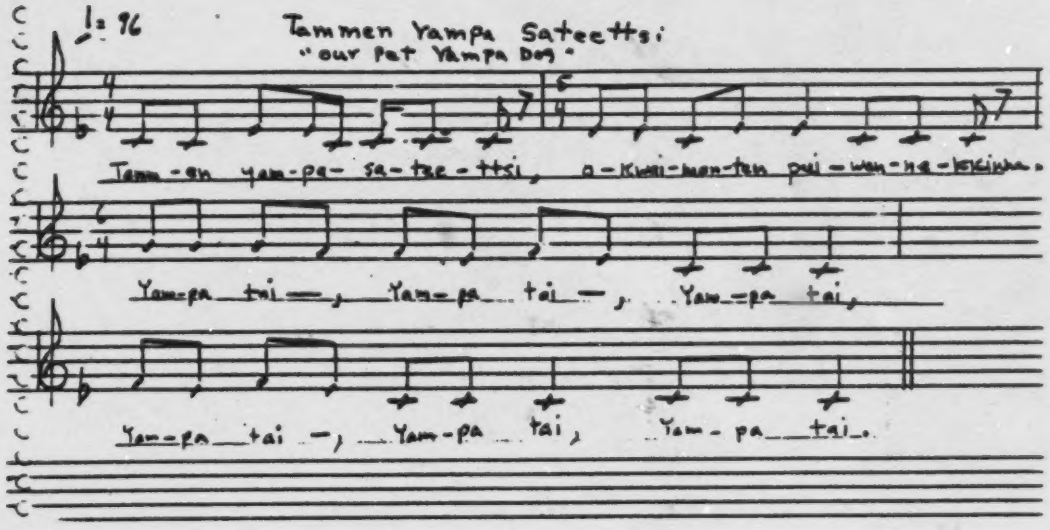
Nean (1) temapaia (2) tetsimuka (3) paayamani (4)
Nean (1) temapaia (2) tetsimuka (3) paayamani (4)
Huumpin (5), huumpin (5),
Aipuntu (6), aipuntu (6),
Paatu (7), paatu (7),
Paahapikkinna (8)

My Creation

My creation has a sharp point;
It sails across the water,
Made of wood,
Made of wood;
It goes this direction, this direction,
Through the water, the water
. . . it floats along.

Tammen Yampa Sateettsi

"Our Pet Yampa Dog"


♩= 96
Tammen Yampa Sateettsi
"our pet Yampa Dog"
Tam-en yam-pa- sa-tse-ttsi, a-kwai-wan-ten pui-wan-ng-kikinha.
Yam-pa tai —, Yam-pa tai —, Yam-pa tai,
Yam-pa tai —, Yam-pa tai, Yam-pa tai.

Our pet yampa dog,
he stands gazing toward the water.
Friend of the yampa,
Friend of the yampa,
Friend of the yampa,

Friend of the yampa,
Friend of the yampa,
Friend of the yampa,

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Linguistic Analysis

1. Nean "my" first person singular possessive pronoun.

2. Temapaia "to make something." This word can be broken up into three parts: te- indefinite object; -ma- "with the hand" an instrumental prefix; -paia "to make."

3. Tetsimuka "a sharpened object made from a branch of a tree": te- indefinite object; -tsi- "with a sharp point" an instrumental prefix; -muka "a branch or limb from a tree."

4. Paayamani "swims, sails, or floats across the water." paa- "water"; ya- (yaa) "to hold": and -mani "to cross over water."

5. Huumpin "wood." The nonpoetic form, huuppin, has the hard consonant form /pp/, while the poetic form uses the nasalized form /mp/.

6. Aipuntu "Go this direction": ai- locative prefix meaning "here"; -pun- (puhni) locative stem meaning "this direction"; and -tu locative postposition meaning "through."

7. paatu "Through the water": paa- "water"; and locative postposition -tu "through."

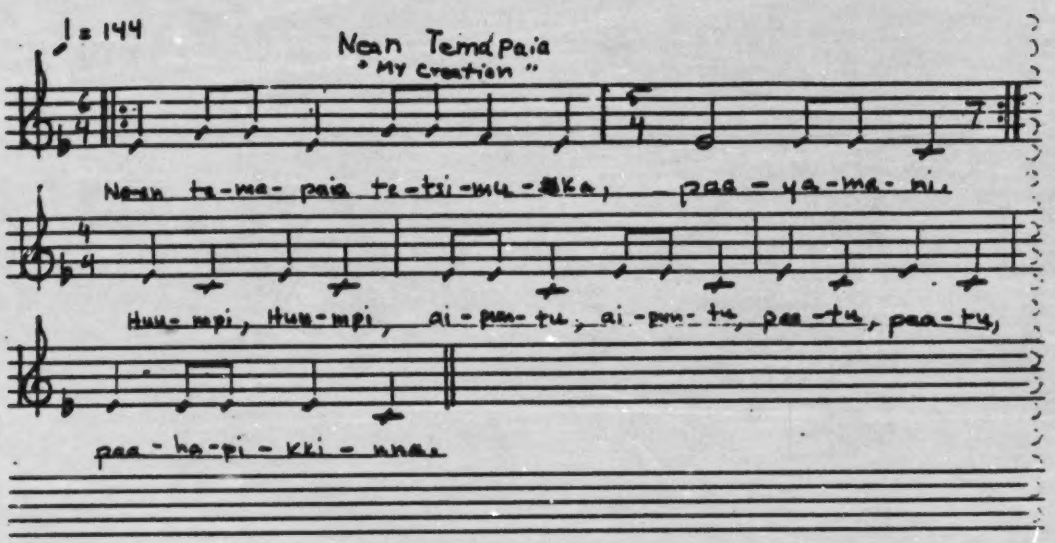
8. Paahapikkinna "Through the water": paa- "water"; -hapi- "to lay"; and -kkinna, a tense aspect suffix denoting continuous movement. In the free English translation, the writer has used the word sail and float rather than swim because tetsimuka is an inanimate object.

Comments

The writer has translated five versions of this poem; four versions of these were sung by Earl D. Harney in 1975, at Owyhee, Nevada, and one version by Dave McKinney at the Ruby Valley Fandango, Ruby Valley, Nevada, in 1972. This poem and the following ones are those that were collected from Earl D. Harney.

Like the poem, Pia Isam Pentsi "Furry Wolf," the poem Nean Temapaia "My Creation," and the following poem, Tammen Piineen Temapaia "What Our Mothers Have Prepared," are used for circle dances, but

Nean Temapaia

"My Creation"

My creation has a sharp point;
It sails across the water,
Made of wood,
Made of wood;
It goes this direction,
this direction,
Through the water, the water
. . . it floats along.

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with these variations: when it comes to the part in the poetry-song where it says aipuntu, aipuntu "Go this way, this way," all dancers must stop quickly and start moving in the opposite direction. The Aipuntu poetry-songs are also sung more quickly than most round-dance songs.

It seems that in the poem, Nean Temapaia "My Creation," the poet is attempting to capture a small child's delight in sailing an object that he or she has made. This poem and a second version, seem to be an attempt of the poet to see through "the eyes of a child." The following is the second version that the writer is speaking of.

Tammen (1) Piineen (2) Temapaia (3)

Tammen (1) piineen (2) Temapaia (3)
un (4) kamanten (5),
Monono (6) patakwintsi (7),
Monono (6) patakwintsi (7).

What Our Mothers Have Prepared

What our mothers have prepared
is so good!
We carry it in our mouths,
We carry it in our mouths.

Linguistic Analysis

1. Tammen "our" first person plural inclusive possessive pronoun.

2. Piineen "mothers": pii- "mother"; -neen is the plural suffix.

3. Temapaia "To make or create something" (see note 3, Nean Temapaia, "My Creation" for grammatical analysis of this word).

4. Un "His, her, hers, its" third person singular possessive pronoun (it's taste).

5. kamanten "taste": kama- "taste" and the tense aspect suffix -ten, meaning a customary state.

6. Monono "carrying in the mouth" is the poetic expression of ". . . tempaikan u tikikkanten u monoten. . . ."[13] (mouth-at-it-place-at-it-mouth-carry).

7. Patakwintsi seems to be the name of a plant food. It is the object that is being carried in the mouth.

Comments

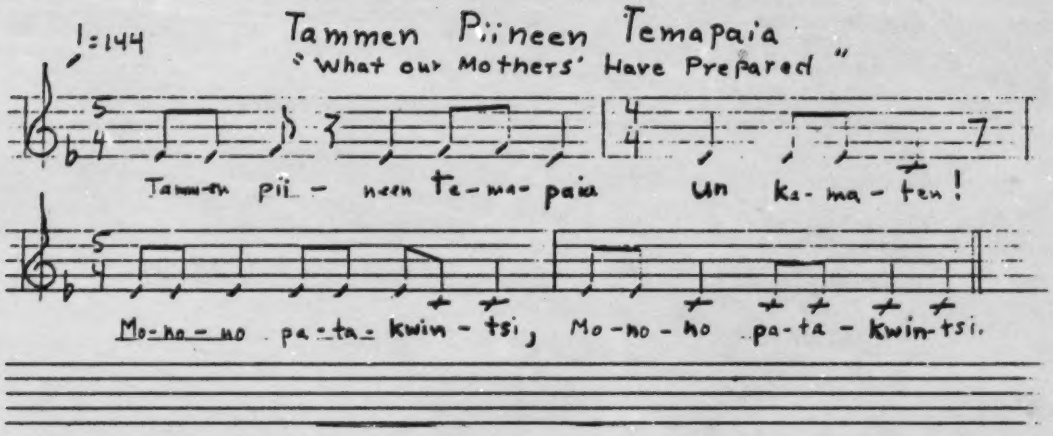
Interestingly enough, the poetry-song we have just looked at, Tammen Piineen Temapaia "What Our Mothers Have Prepared" does not use the words Aipuntu, Aipuntu "Go this way this way"; but it has the same tempo and rhythm as the other four Aipuntu poetry-songs that the writer has translated.

The writer is unfamiliar with any plant food called patakwintsi that is mentioned in this poetry-song. Plant foods are not often suffixed with -ttsi as animal foods are. However, Amy Timbimboo, Shoshoni woman, age 86, from Clearfield, Utah, believes that Patakwintsi is the name of a plant food.[14] Library research into plant foods eaten by Shoshoni people of an earlier period lists one plant food called "pa-da-wi-si-go-up."[15] This plant's common English name is sedge.[16] And its botanical name is Carex utriculata.[17] The author of this information, botanist-ethnographer, Ralph Chamberlin, adds the following to his description of this plant, "children sometimes eat lower tender stems and parts of the roots."[18]

Also, library research into plant foods eaten by Shoshoni people of an earlier period included those used by the Comanche Indians.

Tammen Piineen Temapaia

"What Our Mothers Have Prepared"


♩=144
Tammen Piineen Temapaia
"What our Mothers' Have Prepared"
Tam-men pii - neen te-ma-paia un ka-ma-ten!
Mo-ho-ho pa-ta-kwin-tsi, Mo-ho-ho pa-ta-kwin-tsi.

What our mothers made
Tastes so good!
We carry it
in our mouths,
We carry it
in our mouths.

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The writer did this because the Comanche language is a dialect of the Shoshoni language. The writer was particularly interested in plant foods that ended with the -ttsi suffix. The Comanche word for "water lily" is kete'atsi.[19] The writer is not familiar with this plant and does not know whether it is used for food. However, it is a plant name that ends with the -ttsi suffix.

The Comanche do use the word patekwihtsippe meaning "switches, new tree shoots."[20] This word is familiar to the writer. It also means "new growth of green plant life." Its pronunciation, except for the "-ppe ending and an -h- before the suffix -tsi, is similar to patakwintsi, the word used in the poem. The poetry word also has the nasal form /nts/ instead of the soft form /ts/ for the -ttsi suffix.

Part Two: Lesson Plans

Lesson Plan I: Language--Sound, Meaning, and Word Order

Goals. To develop comprehension about some basic concepts of language universals. These refer to the basic components of all human languages which include phonology, semantics, and syntax.

Specific behavioral objects:

1. When asked, the children will compare the Shoshoni alphabet with the English alphabet.
2. When asked, the children will compare Shoshoni word order and meaning with English word order and meaning.

3. When asked, the children will pronounce each of the Shoshoni vowel sounds and combine these with consonants (syllabication).

4. When asked, the children will choose which Shoshoni poetry they want to learn.

Materials.

1. Poetry written on large language experience charts.

2. Drum and drum stick.

3. Large charts with Shoshoni and English alphabet letters.

4. Large chart with simplified comments on language universals (sound, meaning, and word order).

5. The 9 x 12 music sheets--each student gets two. (The two sheets have four songs.)

6. Colored construction paper.

7. Glue--two containers.

8. Scotch tape--two rolls.

9. Paper punch--two.

10. Scissors--two (look in cupboard for small ones).

Procedure. Begin the lesson by reviewing reasons why people speak several languages. Start by saying something like this:

> Do any of you speak another language besides the English language? Why did you learn that language? I speak another language too. As a small child, I spoke only the Shoshoni language. I did this because it was the only language my

parents spoke at home. The Shoshoni poetry I want to share with you are some of the first songs I heard.

There are many different languages that people speak besides the English language that we use. Does anyone know the names of some of these languages? Did you know that even though languages are different from each other, there are certain things that all languages have? Can anyone predict what some of these are?

(Put up the "Language Universals" chart after the children had discussed this--also, write what they have said on the board.)

Go over the sound, meaning, and word order concepts with the children, using the material on the chart. Be sure to show both the Shoshoni and English alphabet letters under the first topic, sound. This is important because of the following. Start by saying something like this:

But even though some of the Shoshoni alphabet letters are the same as the English alphabet letters, you have to say them in the Shoshoni way. This is because Shoshoni's sound system is different from the English one.

First, have the children do the vowel sounds. Then, have them combine these with some consonants for syllabication.

Creative activity. Start out by saying something like the following:

We are going to be learning Shoshoni poetry. I am going to sing four Shoshoni poetry-songs; afterwards, I want you to pick out the one you want to start working on next Saturday. Also, tell me what you think is different about Shoshoni poetry from the poems you learn at school.

(Do the songs. Let the children pick out the song they want to learn--let them discuss what is different about Shoshoni poetry and those they already know. Give them time to think.)

After they have picked out the poem they want to learn, pass out the music sheet for that particular poem. Let them paste or scotch tape this onto colored construction paper, and put plastic "Kwik Kover" over this. Tell them to try learning it over the week.

Evaluation. This was done in terms of the stated behavioral objectives (see page , Lesson Plan I).

1. The children did compare the two language alphabet letters. They started with the English language alphabet letters since this is already familiar to all of them. They had no problem with that. They hesitated with the Shoshoni alphabets, particularly with the letter combinations (ai, kw, ts).

2. The children did not compare the Shoshoni word meaning and word order with the English language. However, we did talk about how words work. For example, we discussed active verb words and compared these to descriptive words (jump and beautiful). The teacher wanted the children to know that other languages, besides the English language, contained different types of words also. The teacher wanted them to know this before introducing the concept of word order.

3. The children did pronounce each of the Shoshoni vowel sounds and combine these with consonants (syllabication).

4. And the children did choose which Shoshoni poetry they wanted to learn. They did this after the

whole class and the parents who stayed danced the poetry-songs.

All in all, this was a very productive beginning. Each child got xeroxed copies of the Shoshoni vowels (a, ai, e, i, o, u), with notation on pronunciation. Hopefully, parents will help them at home.

They also each put together a song sheet of the Shoshoni poetry. The class read the words together as a group. One of the teacher's main aims is to provide experiences where the children will say the Shoshoni alphabet letters in "the Shoshoni way." Afterwards, they will do the same with Shoshoni words; and finally, they will sing the poetry in "the Shoshoni way." There will be no attempt to "adapt" into the English language phonology.

Comments on Materials Used in Lesson Plan I

The following are the materials used to introduce some basic concepts of language universals. Two large charts were used. The first chart contained the following information (all languages contain these things):

1. Sound
2. Meaning
3. Word order.

These concepts were discussed and then applied to the Shoshoni and English languages. The children started by comparing the alphabet letters of the two languages. The teacher had them start with the English alphabet letters since it is already familiar to them. The

second chart contained the sound system of the English language; the alphabet letters are: Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz.

The third chart contained the sound system of the Shoshoni language. The alphabet letters are: Aa, Aiai Ee Hh Ii Kk Kw kw Mm Nn Oo Pp Ss Tt Ts ts Uu Ww Yy and '. This is called a glottal. The English language does not use the glottal. The glottal is used in the middle of some Shoshoni words.

Shoshoni vowel sounds. Each child got an individual take-home paper with the following information written on it:

The first vowel is a. It is pronounced as in English father (and in Spanish mata "kills). The Shoshoni word using this sound is appe "father." This is a low, central vowel.

The second vowel is ai. This vowel has two pronounciations. The vowel sounds as in English bet and die. Shoshoni words using these sounds are maison "cricket" and haih "crow." This is a mid-front vowel.

The third vowel is e. This vowel is not like any sound found in English[21] (or Spanish). Shoshoni word using this sound is ne "I" first person pronoun. This is a high, back, unrounded vowel.

The fourth vowel is i. It is pronounced as in English eat (and in Spanish mito "myth"). Shoshoni word using this sound is ikki "here." This is a high, front vowel.

The fifth vowel is o. It is pronounced as in English more (and in Spanish, bota "boot"). Shoshoni word using this sound is

ohaa "baby." This is a mid, back, round vowel.

The sixth vowel is u. It is pronounced as in English too (and in Spanish uso "use," noun). Shoshoni word using this sound is uttu "give." This is a high, back, round vowel.

Syllable building. For syllable exercise, the children used the music sheet with the Shoshoni poetry. This provided them with examples of consonant-vowel, or vowel-consonant segments. By using the music sheet, the children were also able to say the words in the Shoshoni poetry, which they will be working with musically at a later session.

Syllabication is a necessary tool in teaching children the sound system of any language. Delores Durkin, who is the author of several books on how to teach children how to read, believes that syllabication is important for a number of reasons, but particularly, for the following two reasons: "The syllable is the basic unit of pronounciation. Every syllable has a vowel sound."[22] What writer Durkin says of syllabication for the English language also applies to all languages. The following is an example of a Shoshoni poem done in syllables:

Pi-a Is-am pen-tsi,
Penn-an Kwa-si ka-sun-ka,
U Pi-Yaa te-kki
Pi-Yaa te-kki,
Pi-Yaa te-kki,
Pi-Yaa, tu-a Noo-ten.

Each child got a copy of the poem to take home. The entire class read the poem in unison. Then, the entire class, with visiting parents, danced to the song.

Lesson Plan II: Language--Poetry-
Song of the Shosoni

Goal. The children will develop some understanding about Shoshoni poetry.

Specific behavioral objectives.

1. When asked, the children will compare and contrast the Shoshoni and English language sentences order.

2. When asked, the children will read the Shoshoni poetry in unison and tell what each word means.

3. When asked, the children will clap and hum the melody of Pia Isam Pentsi "Furry Wolf," and then sing it together.

Materials.

1. Shoshoni songs on large charts.

2. Flash cards with each of the words in Pia Isam Pentsi "Furry Wolf," with English equivalent terms in the back.

3. Creative activity materials for kotokki "necklace" (leather strings, large colored beads, colored feathers, yarn, scotch tape, scissors).

4. Large word board.

Procedure. Start out by saying something like this:

Last week we talked about the sounds that Shoshoni people make when they speak. We did this by comparing

the English alphabet letters to the Shoshoni alphabet letters. We discovered that even though both languages use the same alphabet letters, they sometimes do not stand for the same sounds. For example, the Shoshoni vowel sounds have one sound that is not found in the English language. It is represented by the Ee alphabet letter, even though this Ee looks just like the English vowel, it stands for a different sound in Shoshoni. The English Ee vowel sounds are found in the word end (end) which has the short vowel sound, and in she (shē) which has the long vowel sound. Neither of these two vowel sounds are like the Shoshoni vowel sound /Ee/. We have to remember to use the Shoshoni sounds when using the Shoshoni language alphabet letters.

We also made further use of the Shoshoni alphabet letters by combining consonants with vowels and saying these in unison. We did this to acquaint ourselves with the Shoshoni sounds.

But sounds alone will not help us learn another language. We must also learn words and know what they mean. This is what we are going to do this morning.

Chart drill: Word order. Let's start by looking at the Shoshoni poem, Pia Isam Pentsi "Furry Wolf." (Have the poem written on a large chart, displayed in front of the class.)

First, help the children understand that English word order is not the same as the Shoshoni language word order. Say something like this:

All languages have something called word-order, and each one is correct for that language. There is no language word order that is the "most correct." I am going to read this Shoshoni poem. But instead of using the Shoshoni words that are written down, I am going to say the English words that have the same meaning. (Big-wolf-fur,-his, tail-end-at-him-carry-place-carry-place, carry-place, carry-child-carry-load.).

Ask

Does that make sense? No! This shows us that the Shoshoni language has a different way of placing

> words than the English language. This same mix-up also happens when one reads something in the English language and translates it into Shoshoni equivalent terms.

Second, say each Shoshoni word, and tell its meaning. Then have the children say it together with the teacher. Do this several times. Praise the children for their attempts.

Language game: Sentence structure. Separate the children into groups of three. Pass out large envelopes with the Shoshoni poetry, that we just worked on, all cut up into sentences. Let them rearrange into the original sentence patterns. (The directions will be written on each envelope.) Let them correct their own work by leaving the large chart with the poetry written on it when they can see it. (But not where they can see it while they are working.) The children shouldn't check their work until all the children in each group are in agreement that they are finished.

Flash cards: Word meaning. Have the children reassemble. Tell the children that the flash cards are for them to use at home. Each flash card will have the Shoshoni word in front in large letters, with the English equivalent term in the back. This activity will help the children work on word meaning. Demonstrate one set of cards to the entire group.

Singing the poetry: Done in unison. Quickly, have the children read the poetry together and give the meaning for each word. Give help when necessary.

Ask the children to clap and hum the melody of the poem while it is sung (teacher), then ask the children to sing the poetry-song together. Praise them for their attempts.

Creative activity: Individual work. Each child will pick out the materials he or she wants to work with from a large assortment of beads, feathers, and string (leather, cotton) to make their own kotokki "necklace." Allow those children to take materials home who are not able to finish in class. Remind the children that they are to bring the kotokki "necklace" back to class next week.

Evaluation

Done in terms of behavioral objectives (see beginning page under Specific Behavioral Objectives).

1. The children did this by comparing and contrasting the sentences in the Shoshoni poetry and the sentences in the English version. At first, it seemed a difficult task. However, after the teacher did a literal translation of the Shoshoni poetry (see under Chart drill: Word order), the children agreed that it didn't make much sense. The teacher wanted the children to see and understand that both languages had a different word order. It is usually when one translates sentences word-for-word that one has problems. A translator must be prepared to rearrange words to fit the second language's sentences, or word order. Languages not only have their own sound system, as we discovered in our past work, they also have their

word order. Linguists call this syntax.

2. The children did read the poetry in unison. However, they did not spend too much time drilling on word meanings in class. The teacher felt that the word cards given to each child should provide word and meaning drills at home.

3. The children did sing the poetry-song Pia Isam Pentsi "Furry Wolf" in unison. But, instead of clapping and humming to the rhythmic pattern of the song, they danced to it. By doing this, the children were able to participate more fully in the original Shoshoni experience. Shoshoni people not only sang their poetry, they also danced to it. Shoshonis did this to combine poetry, song, and dance into a unified whole. This total experience provided the participants with a sense of unity. Shoshoni people do this by holding hands while they dance in a round circle, which meant that all participants were equal. Dancing also signified involvement. At an earlier period of time, in Shoshoni life, there was very little room for "wall flowers" (watchers, or viewers from the side lines).

Comments on Materials Used in Lesson Plan II

The following materials were used to help children develop some understanding of Shoshoni poetry.

1. One large chart with the Shoshoni poetry printed

in both the Shoshoni and English languages.

2. One large chart with the Shoshoni poetry and its musical notes.

3. Each child got one large envelope with the poetry, printed in Shoshoni, cut into sentences. The children arranged these into the original sentence patterns. The direction printed on the envelope said "Help! I am all mixed up. Please put me back together."

4. Each child got a set of word cards. The cards contained all of the words used in the poetry Pia Isam Pentsi "Furry Wolf," with the English equivalent term for each word on the back of the card.

5. Each child got two music sheets with the poem we worked on today and the poem we will work on next session. Both sheets use the Shoshoni language only.

6. Each child completed or started a kotokki "necklace" in class. Those who did not finish took materials they needed to complete their work at home.

Lesson Plan III: Musical Instruments

Goal. Children will develop some comprehension about musical instruments used by North American Indians, including Shoshonis.

Specific behavioral objectives.

1. When asked, the children will each beat a drum while the group sings Pia Isam Pentsi "Furry Wolf."

2. And do the same for the new song Tammen Yampa Sateettsi "Our Pet Yampa Dog."

3. When asked, each child will make a drum.

Materials.

1. Large chart with music to Pia Isam Pentsi "Furry Wolf" and the large language chart with the Shoshoni poetry, and its free English translation.

2. Large chart with music to Tammen Yampa Sateettsi "Our Pet Yampa Dog," and a large language chart with the Shoshoni poetry and its free English translation.

3. Drum and drum stick.

4. Set of flash cards for each child (with each of the Shoshoni words from the poem, Tammen Yampa Sateettsi "Our Pet Yampa Dog" printed in large letters in front, and its English equivalent terms in back).

5. Each child will also get a copy of a music sheet for the next sesion (Tammen Piineen Temapaia, "What Our Mothers Have Prepared.")

6. For creative activity--each child will get all the materials to make a drum.

Procedure. Start by saying something like this:

Did you ever run very fast or run a long time? One of the things that happens when you do these things is that you notice your heart beat. It keeps

repeating a pattern. Like this (beat on the drum). Have you noticed that when we sing our Shoshoni poetry-songs that there is a certain rhythmic beat? Let's sing our song from last week, and then we will talk some more about the part a drum or other musical instruments play in what we are doing. (Use the charts for Pia Isam Pentsi "Furry Wolf").

Then say something like this:

Did you notice how short the Shoshoni poetry is? What did we do to make it long? (We repeated the same words over three times.) Yes, we sang all of the sentences, and then, we sang them over again twice. This is a repetitive rhythmic pattern or beat. Even if we used no music, it would still have a repeating pattern, like our heart beat because we would be using the same words over and over again.

Most people, the world over, use musical instruments. Indian people are no different. They used instruments like the drum. One reason people use instruments is that it helps the listeners to move or dance in a rhythmic way. A lady who uses drums in her work with people said, 'The drum bounces its listeners in space and creates a desire for rhythmic action.'[23] I like the word "bounces" because sometimes this is the way music makes us feel.

Native Americans also used rattles, like this gourd (show), and they also used flutes, like this wooden one (show). (Let the children handle these instruments.) Among the earlier group of Shoshoni people, the most important musical instrument was the human voice. There are many poems-songs created by Shoshoni poets. The poet's voice expresses what is happening in a song the same as a piano does. For example, one poetry-song tells about a flock of night birds. As the flock of birds approaches, the voice increases from very soft to loud, and as they fly off, the voice decreases to a very soft sound.

Review of Old Song

Start the review of last session's song by saying something like this:

Now, what we are going to do is give each one a chance to beat the drum while the rest sing. We are going to sing Pia Isam Pentsi "Furry Wolf." (Do this and be sure to praise each child for their attempt. Also, go over the meaning of the poem.)

Introduce New Poetry-Song

Start by saying something like this:

Listen carefully to our new poetry-song while I sing it. (Sing Tammen Yampa Sateettsi "Our Pet Yampa Dog." Go over the meaning of the story. Say something like this): Many years ago, Shoshoni people moved around harvesting different types of berries, seeds, bulbs, and roots. Among the root foods they harvested was one they called Yampa. Here is a dried sample of Yampa (show this to children.) Yampa was something like this potato (show) and this carrot (show). How are they alike? And how are they different? (Let them talk about this.) Yampa and other root foods were very important to the Shoshoni people. Often, they gathered in groups to harvest these roots. It gave them a chance to socialize. I am sure that they must have danced in the evenings after their work was finished.

In our new song, the poem is not about the root food Yampa, but about an animal that lived in the area where the people harvested yampa. The poem does not tell us what kind of an animal it was. The poet who made up this poem calls it a "Friend of the Yampa." (Get out music chart and the language chart. Go over the words in both languages. Have the children repeat Shoshoni words several times.)

Pass out sets of flash cards to each child with words from the poetry-song Tammen Yampa Sateettsi "Our Pet Yampa Dog."

Tell About Next Session

Say something like this:

Is there anyone who has a birthday this month? or will have one next month? What we are going to do is have a birthday party for two people. But instead of us giving gifts to these two people, they will give gifts away. This is called a "give-away" among Indian people. It is not a strong tradition among Shoshoni people. But it is a tradition that is practiced among most modern-day Indian people at pow-wow dances.

What we are going to do is have two family groups. Each person will bring a small, inexpensive gift and give it to the birthday person in their group (one birthday person to each group).

We will start our party by singing and dancing to our two poetry-songs. Then we will have an honor dance for each birthday person. Afterward, the birthday person will give a gift to each member of the other family group. Then, the second birthday person will have a "give-away" and give gifts to family members of the other group. (In this way, each child gets a gift.) Then, we will have something special to eat.

Creative Activity ("Hands On" Work)

Everyone will go to the large table in the other room for this. The materials to make drums are on the table. Adults will help children only when needed.

Evaluation

Done in terms of objectives (see beginning page under "Specific Behavioral Objectives").

1. All of the children had a chance to beat the drum while the rest of the class sang Pia Isam Pentsi "Furry Wolf." They did very well.

2. No, they did not do the same for the new poetry, "Our Pet Carrot Dog." Instead, the children listened to the song and then sang it along with the teacher. And then they danced the special dance that goes with it.

3. Each child did start and complete a drum to take home.

Comments on Materials Used in Lesson Plan III

The following materials were used to help children develop some comprehension about musical instruments used by North American

Indians:

An ethnic hand-made native drum, and drum stick, used by teacher and children to sing poetry-song.

A native-made wooden flute for children to see and handle, and a gourd.

For creative activity, each child made a hand drum. The following are the materials and the directions the children used to do this:

1. A tin can with both ends removed, covered with plastic geometrically patterned prints.
2. Two rubber circles for each can, cut from an inner tube. The circles must be at least one inch larger than the can opening all around. Have holes punched out at even intervals about an inch above the edge of the circles.
3. Heavy cotton twine or small rope. When children start the activity, it is better that two children work together on one drum. To fit properly, the rubber circles must lay evenly on both ends of the can. While one child laces the top and bottom rubber circles with the twine, the second child can balance the distribution of the top rubber circle with his or her hands.

Lesson Plan IV: Pulling It All Together

Goal. The children will gain understanding about some of the purposes that dances served, and still serve, in Native American

life.

Specific behavioral objectives.

1. When asked, the children will read the two poetry-songs in both the Shoshoni and English languages.

2. When asked, the children will tell what Pia Isam Pentsi is about, and they will also do the same for Tammen Yampa Sateettsi.

3. When asked, the children will sing Pia Isam Pentsi and each will beat the drum while the rest sing. Then, they will join hands and dance in a circle formation while they sing.

4. When asked, the children will sing the poetry-song Tammen Yampa Sateettsi "Our Pet Yampa Dog" while seated. Then they will dance to it with a partner, while the teacher sings.

5. When asked, the children will gather in two family-groups and each group will do an honor dance for the birthday person in their group.

6. When asked, the two birthday persons will pass out gifts, brought by his or her family-group members, to members outside of his or her own family-group.

Materials.

1. Language and music charts.

2. Drum and drumstick.

3. Record player and record for flag song.
4. Have the gifts in two separate piles
5. Birthday cake, knife, and cake server.
6. Paper plates and napkins, plastic forks, spoons.
7. Punch and paper cups.

Procedure. Start by saying something like this:

> Many years ago, Shoshoni people lived in large areas of land here in the Western United States. Even this part of Utah was part of Shoshoni land. They were hunters and gatherers. They moved around to gather seeds, roots, and berries. They also hunted for wild animals, at special times they would celebrate by coming together in large groups. At these meetings, they danced because dancing was one activity they could all do together. Dancing meant unity and group support. This is why they sang their poetry-songs while holding hands and dancing in a circle formation.

Our class learned one poetry-song, Pia Isam Pentsi "Furry Wolf," which is danced in a circle formation.

But Shoshonis also danced other types of dances. When we sing the poetry-song Tammen Yampa Sateettsi, we dance with a partner in a straight line. The rhythmic pattern or tempo is also faster than the circle dance.

Chart Work - Group Activity

> Now, we are going to read the two poetry-songs together in Shoshoni, and then in the English language (do this).
>
> Ask questions by saying something like the following:
>
> What is happening in the poetry-song Pia Isam Pentsi "Furry Wolf?" (Let the children discuss).

Then ask,

Do you think the wolf can really carry children off on his tail?"

Continue to probe the children into thinking by saying:

What can we say about the Shoshoni poet that made up Tammen Yampa Sateettsi? Is there anything in the poem that suggests to us that he (poet) liked animals? (let the children discuss).

Singing Together

Now we are going to sing Pia Isam Pentsi. Everyone will have a chance to beat the drum while the rest sing (do this).

Dancing Together

Circle formation.

You did such a good job singing. I'm so proud of you! Now, let's put it all together and dance while we sing Pia Isam Pentsi. The drum is heavy, so let's let the teacher beat the rhythm while everyone sings. Lets sing our poetry-song two times.

Dancing Together

Line formation.

Now, we will sing the poetry-song Tammen Yampa Sateettsi. When we finish, we will dance the special dance that goes with it. How is this dance different than the circle dance? (Let children discuss.) Yes, you are right. We dance in a straight line with a partner to a faster tempo.

While the children dance this, the teacher stands on the side singing. (Do this.)

Honor Dance and Give-Away Ceremony

Say something like this:

Dances are also important for individuals as well as the group. Today we are going to have an honor dance for Patty and Chris. They are our special birthday people. Then, after

the two honor dances, for the two family-groups, Chris and Patty will have a give-away. This is often done by modern-day Native Americans at pow-wow dances. It happens when someone wants to express thanks for kind actions to other people, or remember someone in the family who has recently died, or when someone has had a special thing happen, like a birthday.

Give-Away Manners

It teaches courtesy. Tell the children something like this:

Remember to thank the birthday person for the gift, and shake his or her hand.

Let Patty have her give-away first, her family-group can stand by or behind her. One member can play the role of the mother (a parent can do this also). The rest remain seated on the side. They will each come forward to get their gift. Then let Chris have his turn. End session by serving refreshments.

Evaluation

Done in terms of objectives (see beginning page of Lesson Plan IV under "Specific Behavioral Objectives").

1. The children did read the two poetry-songs in both the Shoshoni and English languages. (The teacher used the large language charts, with the poetry-songs written in the Shoshoni language with a free English translation.)

2. The children and teacher did discuss the meanings of the two poetry-songs. The teacher feels that an understanding of the meaning of the total poetry-song is more important than individual words. For this reason, there was no attempt to evaluate or test the children's knowledge of

individual Shoshoni words. Also, the teacher taught the children the free English translation of the Shoshoni poetry-songs, and not the literal (word-for-word) translation.

3. The children did sing the poetry-song Pia Isam Pentsi in unison, and while they did this, each one had a turn to beat the drum for the whole group. Then, they joined hands and danced in a circle formation while singing Pia Isam Pentsi. As in sessions before, parents joined the children to sing and dance. They did so well.

4. The children did sing Tammen Yampa Sateettsi "Our Pet Carrot Dog" while seated. Then, they danced the special dance that goes with this poetry-song with a partner. The children didn't do as well with this dance as they did with the circle dance. However, after two adults joined the group to dance, the children did move with stronger strides.

5. The children did gather into two groups and they did dance the honor dance. During each of the two dances, a parent danced with the honored birthday person at the head of the procession. The teacher sang the special song that went with this dance.

6. The two honored birthday persons did pass out gifts brought by the children. The children all remembered to thank the gift-giver and to shake hands.

Comments on Creative Stimuli Used in Lesson Plan IV

The following were "sources for creative stimulation."[24]

1. The dances have a change in relationships: In the circle dance, everyone is in a large group; whereas, in the bear dance, everyone has to dance with a partner.

2. The dances have a change in floor patterns and shapes: In the circle dance, we dance in a round circle; in the bear dance, we dance in a straight line.

3. The dances also have a change in rhythmic pattern: The tempo is fairly slow in the circle dance, and a fairly fast tempo for the bear dance.

4. The story: "The Story" is the poetry-song itself. The poetry-songs tell a story, and they tell it in as few words as possible.

Notes

[1]John Bierhort, ed., In the Trail of the Wind: American Indian Poems and Ritual Orations (New York: Farrar, Straus and Giroux, 1971), p. 3.

[2]Wick Miller, A Sketch of Shoshoni Grammar: Gosiute Dialect, (Revised Handbook of American Indians, Vol. XVII: Language, Ives Goddard, ed.), p. 69.

[3]Ibid., p. 65. Dr. Miller lists two pronunciations for this word in his book: sokopin and sokoppeh; linguistically, the -pin and -ppeh suffixes are called "absolutive or classifying elements." However, in Shoshoni poetry, one is faced not only with grammatical analysis, but also with the metaphorical meaning of words.

[4]Lois A. Arnow, Ann M. Wycoff, and Beverly J. Albee, Flora of the Wasatch Front, Utah (Salt Lake City: University of Utah Printing Service, 1977), p. 34.

[5]Ibid., p. 34.

[6]H. D. Harrington, Edible Native Plants of the Rocky Mountains (illustrated by Y. Matsummura) (Albuquerque: The University of New Mexico Press, 1967), p. 192.

[7]Burnell Larson, Uses of Native Plants by Nevada Indians (State of Nevada Department of Education, reprint, 1970), p. 2.

[8]Malinda Tidzump, Shoshoni Thesaurus (Grand Forks: The Summer Institute of Linguistics, University of North Dakota, 1970), p. 6.

[9]H. D. Harrington, p. 192.

[10]Ralph V. Chamberlin, The Ethno-Botany of the Gosiute Indians of Utah (Philadelphia: From the Proceedings of the Academy of Natural Sciences, 1911), p. 339.

[11]Phone interview with Laura Townsend, Duck Valley Indian Reservation, Owyhee, Nevada, 16 June 1979.

[12]Burnell Larson, Uses of Native Plants by Nevada Indians (Carson City: State of Nevada Department of Education, reprint 1970), p. 2.

[13]Wick Miller, Newe Nattahsu'un by Lucy Hall (Owyhee: Duck Valley Indian Reservation, 1972), p. 97. (Mimeographed)

[14]Interview with Amy Timbimboo, Clearfield, Utah, 22 July 1979.

[15]Ralph V. Chamberlain, The Ethno-Botany of the Gosuite Indians of Utah (Philadelphia: From the Proceedings of the Academy of Natural Sciences, 1911), p. 365.

[16]Ibid., p. 365.

[17]Ibid., p. 365.

[18]Ibid., p. 365.

[19]Elliot Ganonge, Comanche Texts (Norman: University of Oklahoma, Summer Institute of Linguistics, 1958), p. 137.

[20]Ibid., p. 144.

[21]Wick R. Miller, Newe Natekwinappeh: Shoshoni Stories and Dictionary (Salt Lake City: University of Utah Press, 1972), p. 7.

[22]Dolores Durkin, Teaching Young Children to Read (Boston: Allyn and Bacon, 1976), p. 288.

[23]Maureen Needham Costonis, Therapy in Motion (Chicago: University of Chicago Press, 1978), p. 121.

[24]Jeri Salkin, Body Ego Technique (Springfield, Illinois: Charles C. Thomas Publishers, 1973), p. 188.
Author Salkin's remarks on "creative stimulation" was helpful to the writer in evaluating the dances.

CHAPTER IV

DISCUSSION

The goal of this practicum was to help children get a feel for the Shoshoni culture by teaching them to sing Shoshoni poetry-songs. To teach the poetry songs, the writer developed the four lesson plans described in Chapter III. In this chapter, the writer explains what happened in each of the four classes.

Lesson 1

The goal of the first lesson was to help children develop an understanding about languages in general. To reach that goal, the children compared the Shoshoni alphabet with the English alphabet. Even though the letters in the Shoshoni alphabet are the same, except for the glottal ('), they are not pronounced in the same way. The children had to learn how to pronounce them in the "Shoshoni way."

For syllable exercise, the children used a worksheet with the poetry-song, Pia Isam Pentsi "Furry Wolf," printed on it in syllable segments, like the following:

Pi-a Is-am pen-tsi
U pi-yaa te-kki,
pi-yaa te-kki,
pi-yaa te-kki,
pi-yaa ttu-a noo-ten.

This worksheet provided the children with examples of consonant-vowel, and vowel-consonant segments. With the writer's help, the children sounded out each syllable segment in the "Shoshoni Way."

The writer used the following technique to teach the children and adults how to say the Shoshoni words in the poem. After the writer said each Shoshoni word, the entire class would repeat it in unison. But instead of reading from left to right, the writer read from right to left. For example, this is the first sentence:

Pia Isam pentsi

The writer had the children pronounce pentsi first, then Isam, and lastly, Pia. This was done with each sentence in the poem. The writer had to tell the class that Shoshonis do not read in this way, but that our class did this to learn Shoshoni intonation. More specifically, it was done to provide an experience where the class would say the words in the "Shoshoni Way," so that later, they would sing the songs in the "Shoshoni Way."

Our first class turned out better than anticipated. The childred responded well. Parents and grandparents were supportive. When the writer asked the adults to join the class, they enthusiastically took part in all of the activities. After this, parents and grandparents of participating children were "officially" part of each session. Each student received flash cards with explanations of Shoshoni vowel sounds to take home.

Lesson 2

The goal of the second lesson was to help the students develop some understanding of Shoshoni poetry-songs. The children

compared the sentences in the Shoshoni poetry with the sentences in the English version. (A large chart with the poems printed on it was displayed in front of the class.) The writer wondered later if an analysis of this type (comparison) wasn't weakened by the fact the English version was a free translation. A "free translation" is the translation of the meaning of an expression or statement from one language to another without a word-for-word translation.

In order to clarify the word order differences between Shoshoni and English, the writer used the following technique: She read the Shoshoni poem, Pia Isam Pentsi "Furry Wolf." But, instead of saying the Shoshoni words, the writer used English words with the same meaning. For example:

Big-wolf-fur,
his-tail-end at,
him-carry-place,
carry-place,
carry-place,
carry-child-load.

The writer then asked the students if this made sense. The answer was an emphatic "NO!"

Next, the class repeated the poem several times in unison, after the teacher. Finally, they sang the poetry-song while dancing. By doing this, the writer felt that the children would be able to participate more fully in a true Shoshoni experience. Shoshonis combine poetry, song, and dance into a unified whole. This total

experience provides the participants with a sense of unity. The people heightened this sense of unity by holding hands while dancing in a round circle.

The children and adults responded well to the activities in the second lesson. Again, each student was given flash cards with the words from the poem, Pia Isam Pentsi "Furry Wolf" printed on it.

Lesson 3

The goal for the third session was to help the children develop some understanding about musical instruments that were and are still used by Native Americans.

To strengthen what she had to say, the writer had a "show-and-tell" time, displaying various musical instruments used by different tribal groups. These included a flute carved from wood, a rattle made from a gourd, and a hand drum made from rawhide, with a drumstick. As these instruments were passed around, the students inspected and handled them.

During our song period, each pupil beat the drum while the rest of the class sang Pia Isam Pentsi "Furry Wolf."

Next, the writer introduced a new poetry-song called Tammen Yampa Sateettsi "Our Pet Carrot Dog." To teach this song, the writer used the same technique she used with the first song (see Lesson 1 in this chapter). After singing the new song through several times, the students danced to it. This dance is called the "Bear Dance." The Shoshoni grandmother who attended the classes with her granddaughters was such a help in teaching the Bear Dance. Following her

lead, all of the students danced, while the writer sang and beat the drum.

The Bear Dance, done with the poetry-song Tammen Yampa Sateettsi "Our Pet Carrot Dog," is different in three ways from the round dance done with Pia Isam Pentsi "Furry Wolf." One, there is a change in relationship: in the Bear Dance, everyone dances with a partner, while in the round dance, everyone is in a large group. Two, the dances have a change in floor pattern and shape: In the Bear Dance, people dance in a straight line (moving back and forth); while in the round dance, people dance in a round circle. Three, the dances also have a change in rhythmic patterns: a fairly fast tempo is used in the Bear Dance, while a fairly slow tempo is used in the round dance.

After the dance, the writer prepared the students for the last session the following week. She asked if any student had recently had a birthday, or would have one soon. Two children, Patty and Chris, raised their hands. The writer said something like this:

> In our next class, we are going to have a birthday party for Patty and Chris. Instead of receiving gifts they will give gifts away, and each will have an honor dance. Before the dance, everyone will separate into two family groups. One will be Patty's family, and the other Chris' family. Each person will bring a gift and give it to the birthday person in their group for their give-away.

The writer used the "birthday party" approach to introduce the students to the honor dance and give away. The honor dance and/or the give away are done when someone wants to express thanks for kind deeds of other people, or when something special happens, like a birthday. They are also done as memorials for family members who

have died.

Originally, the honor dance and give away were cultural traditions of specific tribal groups. However, these days, they are done by many Native Americans, including Shoshonis.

As a final activity, the children and adults made drums (see Lesson 3, Chapter III, for procedure). Each child, with the help of an adult, completed one drum to take home.

Lesson 4

The goal of the fourth lesson was to help the children gain an understanding of some of the purposes that songs and dances serve in Native American life. We started our session by reviewing lessons from past classwork. The entire group read the two Shoshoni poems in both Shoshoni and English. Then, we discussed the "stories" in the poems. The writer asked questions like the following:

> Do you think a wolf can really carry a child off on tail like he did in Pia Isam Pentsi "Furry Wolf?"
>
> Is the poet describing activities in the poem Tammen Yampa Sateettsi "Our Pet Carrot Dog" that can happen today?

Questions similar to these were used in each of the sessions to stimulate interest and to help students grasp the meaning in the poems.

Next, the students sang the two poetry songs. First, they sang and danced to Pia Isam Pentsi "Furry Wolf," while different students took turns beating the drum. Then, they sang Tammen Yampa Sateettsi "Our Pet Carrot Dog," and danced the dance that goes with it. At first, the children barely moved. However, after the Shoshoni

grandmother and parent joined the dance, they moved with stronger strides.

Following this, the children gathered in two family groups and danced on honor dance twice, once for each birthday person. Each time, a parent danced with the honored person at the head of the procession.

Even though the participants in the honor dance move in a round circle, it is different from the round dance done with Pia Isam Pentsi "Furry Wolf" in several ways. One, participants don't hold hands while dancing. Two, participants dance with a partner. Three, participants face the direction they are moving (this is clockwise). Four, there is a definite place for the head of the procession where the honored person stands with his or her partner.

Finally, the two honored people, Patty and Chris, passed out gifts brought by members of their family gorups. Patty had her give-away first. While members of her family group stood behind her in front of the class, Patty passed out a gift to each member of the other group. Then Chris did the same thing, but this time, giving gifts to each member in Patty's family. The children all remembered the give-away manners: They thanked Chris and Patty as they shook their hands.

Before the children and adults left, several of them expressed surprise at having to give gifts, rather than receiving them, at one's birthday party. The writer felt that ending the program with a festive occasion was a good way to introduce the modern use of Native American songs and dances.

CHAPTER V

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

Summary

The purpose of this practicum was to help children develop some comprehension about human languages, in general, by using poetry-songs. The author taught twelve children, eight girls and four boys, Shoshoni poetry-songs. The rationale for using Shoshoni poetry-songs is that most children learn more readily when the material is musical, rhythmic, and allows movement. Shoshoni people sing their poetry. Not only do they sing their poetry, they also dance to it.

Firstly, in order to learn Shoshoni poetry-songs, the children compared the Shoshoni alphabet with the English alphabet. They learned that even though the letters in the Shoshoni alphabet are the same (except for the glottal (')), as those used in the English alphabet, they are pronounced differently. The children learned to pronounce the Shoshoni alphabet letters in the "Shoshoni Way," and not in the English way. Then, they learned to pronounce the words in the poetry-songs in the same way.

Secondly, the children learned the meaning, or "the story," in each poetry-song. Before and after the author taught a new poetry-song, the students and author would discuss its meaning. The author made large charts with a free English translation of each of

the poetry-songs printed on them. She also did a word-for-word translation of each poetry-song to show the word order differences between Shoshoni and English.

Finally, the children learned to sing the poetry-songs and dance the dances that go with them. The children discovered that dances and songs have important functions in modern-day Native American life. At our last class, the children honored two of their fellow students who had recently had birthdays. They did this by having an honor dance for them. For each honor dance, the author sang a Shoshoni poetry-song. Then the children had a give-away (see Discussion, Chapter IV).

Most of the children participated in all of the activities enthusiastically. This was the criterion that the author used to evaluate the overall outcome of the practicum. The author attempted to give the children a "feel" for the Shoshoni culture by allowing them to participate in some of the art forms of that people. The aim was not an attempt to make Native Shoshoni speakers out of these children, but to add another dimension to their lives through the poetry-music-dance from another culture.

Conclusions

The author discovered that the children readily learned to pronounce the sentences in the Shoshoni poems, and sing the poetry-songs in the "Shoshoni Way" (with Shoshoni pronunciation). Some educators erroneously assume that American children cannot make certain sounds found in foreign languages. For this reason, some

teachers who have taught songs in a foreign language sometimes change the sounds of that language. For example, one teacher who did this told the author that she did this because certain sounds in the second language were too difficult for American children to make. She replaced these sounds with sounds found in the English language, which she thought were similar to those she removed.

By removing one source of comparison and contrast, the teacher prevented students from discovering sound differences for themselves. The author believes that teachers should attempt to remain as close as possible to the original sounds of the second language. If this is not possible, a teacher should inform students that there are sound differences. These differences should, then, be isolated and compared to similar, but different, sounds found in the English language. The writer believes that discoveries of this type are what makes language study exciting and stimulating.

Initially, and understandably, some of the parents of the participationg children were curious about what their children were going to do. Some wanted to know why such a program should be held and if it had any benefits for their children. The author felt that it was more important that parents find out for themselves by participating in the classwork. Instead of dropping their children off for classes, the parents and grandparents (we had two) were asked to stay for the entire class. Most adults did.

The parents and grandparents took part in everything that the children did. They participated by comparing the letters of the Shoshoni alphabet with the English alphabet; by pronouncing the

Shoshoni letters, and then, the words in the poetry-songs, in the "Shoshoni Way"; by singing and beating a drum; finally, by participating in the social dances with the children.

The classes were particularly geared for the children. To take part, the adults had to enter in at the children's level. The author wanted the classes to be a place where parents, grandparents, and children could relax and have fun together.

The adults discovered that learning about another culture's art forms, particularly with their children, was an enriching experience.

The author discovered that allowing parents and grandparents to participate in class activities with their children was a good technique for teaching adults.

Recommendations

Using Shoshoni as an example, the author has the following recommendations for bilingual education.

There needs to be more writing (in Shoshoni) and translating of myths and oral history, as well as poetry-songs. This is especially important because myths and oral history are told from the viewpoint of the Shoshonis themselves. Films and slides using the Shoshoni language would be helpful, as well as tape cassettes with talks in Shoshoni covering modern-day happenings. Children (and adults) also need language games and activities using Shoshoni, like those used to teach English grammar and vocabulary.

Shoshoni children on reservations need varied language

experiences. Tragically enough, up to the present time, the Shoshoni language has never been taught to children, in a classroom setting, on the Duck Valley Indian Reservation in Owyhee, Nevada. Approximately 1,063 Shoshoni and Paiute people, as well as a few non-Native professional workers, reside there. Of this number, approximately 534 are Shoshonis. This reservation is a trilingual community. The languages spoken are Shoshoni, Paiute, and English. Approximately 365 students, from kindergarten to twelfth grade, attend the Owyhee School.

Recently, the author interviewed the chairperson, Eleanor Little, of the Tribal Educational Committee, by phone. The author wanted to know why Shoshoni and Paiute were not taught in the reservation school. She gave two reasons for this: One, the school principal said that the person teaching either of the two native languages had to have a teaching degree; and second, some members of the Tribal Educational Committee, made up of ten tribal members, said that children should be taught their native languages at home.

The author believes that the school principal has his priorities mixed up. He is overlooking the fact that approximately 90 percent of the students are Native Americans, and that this school is on an Indian reservation. The Duck Valley Indian Reservation has many adults who can speak Shoshoni, Paiute, or both, and English. Some of these people can be hired to teach Shoshoni and Paiute to the children at the school.

Before working in the classroom with children, Native speakers should be trained to read and write in their own languages.

A professional language instructor could supervise those Native speakers who have no teaching degrees.

The author also does not agree with those members of the Tribal Educational Committee who say that children should be taught their Native languages at home. In the first place, there are a number of Shoshoni and Paiute children, today, who do not speak their Native language. The author's guess, based on observation, is that the reservation children understand and speak their Native languages with different levels of ability: some children understand and speak Shoshoni or Paiute; others understand Shoshoni, or Paiute, but answer in English when spoken to; and there are those children who neither understand nor speak either Shoshoni or Paiute, but whose only language is English.

Other tribal groups, like the Navajo and Tewa Tribes, allow tribal members to teach children their Native languages in the reservation schools (see Review of Relevant Literature, Chapter II of this paper). Those tribal groups report that teaching children their Native languages, in classrooms, has helped them become better students.

The author believes that the teaching of Native languages should continue throughout the student's education, rather than be used as "secondary languages" tolerated only until the English language is mastered.

Finally, the curriculum model presented in this paper can be applied to other cultures and their languages. To do this, a teacher

need only substitute the language he or she wishes to teach in place of the Shoshoni language used here.

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The article is entitled, "Newe Hupia--Shoshoni Poetry Songs." Its emphasis was primarily research rather than educational.